

# Mozart: The Violin Concertos



## Product Details

**Composer:** [Wolfgang Amadeus Mozart](#)

**Conductor:** [Anne-Sophie Mutter](#)

**Performer:** [Anne-Sophie Mutter](#), [Yuri Bashmet](#)

**Orchestra:** [London Philharmonic Orchestra](#)

**Audio CD** (November 8, 2005)

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**In-Print Editions:** [Audio CD](#)

**Average Customer Review:** ★★★★★



**Deutsche Grammophon**  
Deutsche Grammophon

# Track List

## Disc: 1

1. Allegro moderato
2. Andante
3. Rondeau (Allegro)
4. Allegro moderato
5. Adagio
6. Presto
7. Allegro aperto
8. Adagio
9. Rondeau (Tempo di minuetto)

## Disc: 2

1. Allegro
2. Andante cantabile
3. Rondeau (Andante grazioso - Allegro ma non troppo)
4. Allegro
5. Adagio
6. Rondo (Allegro)
7. Allegro maestoso
8. Andante
9. Presto

## On this CD:

### 1. **Violin Concerto No. 2 in D major, K. 211**

Composed by [Wolfgang Amadeus Mozart](#)

Performed by [London Philharmonic Orchestra](#)

Conducted by [Anne-Sophie Mutter](#)

2. **Violin Concerto No. 1 in B flat major, K. 207**  
Composed by [Wolfgang Amadeus Mozart](#)  
Performed by [London Philharmonic Orchestra](#)  
Conducted by [Anne-Sophie Mutter](#)
3. **Violin Concerto No. 5 in A major ("Turkish") K. 219**  
Composed by [Wolfgang Amadeus Mozart](#)  
Performed by [London Philharmonic Orchestra](#)  
Conducted by [Anne-Sophie Mutter](#)
4. **Violin Concerto No. 4 in D major, K. 218**  
Composed by [Wolfgang Amadeus Mozart](#)  
Performed by [London Philharmonic Orchestra](#)  
Conducted by [Anne-Sophie Mutter](#)
5. **Violin Concerto No. 3 in G major, K. 216**  
Composed by [Wolfgang Amadeus Mozart](#)  
Performed by [London Philharmonic Orchestra](#)  
Conducted by [Anne-Sophie Mutter](#)
6. **Sinfonia concertante for violin, viola & orchestra in E flat major, K. 364 (K. 320d)**  
Composed by [Wolfgang Amadeus Mozart](#)  
Performed by [London Philharmonic Orchestra](#)  
with [Yuri Bashmet](#)  
Conducted by [Anne-Sophie Mutter](#)

Fans of Anne-Sophie Mutter know what to expect of her. Her technique is dazzling, and she takes an individualistic, Romantic approach to whatever she plays --occasionally inundating the music with more weight than is necessary--and her tone is luminous and grand. This 2-CD set of all of Mozart's Violin Concerti and the fantastic Sinfonia Concertante K. 364 (wherein she's joined by violist Yuri Bashmet) exemplifies all of these traits. If you like your Mozart airy and delicate you've come to the wrong place; if you like some fine showy virtuosity in fast movements and long, lush statements in the slow movements, you'll be perfectly comfortable. And

indeed the slow movements are slow--occasionally hypnotically so--but they're never less than stunningly played. K. 364 is ravishing, particularly in the two energetic outer movements, with Bashmet's gorgeous tone a real attraction. This is very sophisticated Mozart playing

#### CD 1

- 01 Concerto No. 2 In D Major, K. 211
- 02 Concerto No. 2 In D Major, K. 211
- 03 Concerto No. 2 In D Major, K. 211
- 04 Concerto No. 1 In B Flat Major, K. 207
- 05 Concerto No. 1 In B Flat Major, K. 207
- 06 Concerto No. 1 In B Flat Major, K. 207
- 07 Concerto No. 5 In A Major, K. 219
- 08 Concerto No. 5 In A Major, K. 219
- 09 Concerto No. 5 In A Major, K. 219

#### CD 2

- 01 Concerto No. 4 In D Major, K. 218
- 02 Concerto No. 4 In D Major, K. 218
- 03 Concerto No. 4 In D Major, K. 218
- 04 Concerto No. 3 In G Major, K. 216
- 05 Concerto No. 3 In G Major, K. 216
- 06 Concerto No. 3 In G Major, K. 216
- 07 Sinfonia Concertante In E Flat Major, K. 364 (320d)
- 08 Sinfonia Concertante In E Flat Major, K. 364 (320d)
- 09 Sinfonia Concertante In E Flat Major, K. 364 (320d)

<모차르트 탄생 250주년 기념 특별 에디션>

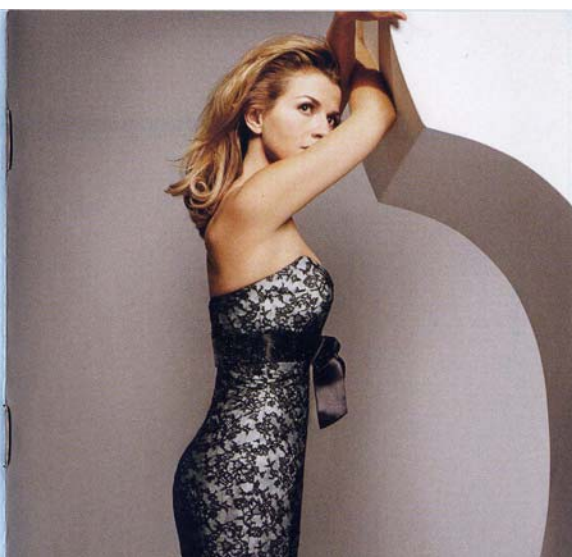
안네-조피 무터 <모차르트 바이올린 협주곡, 신포니아 콘체르탄테>  
'모차르트의 탄생을 축하하고 그의 천재성에 대한 깊은 존경' 을 담은 도이치 그라모폰을 대표하는 정통 바이올리니스트 안네-조피 무터의 최신보.  
유리 바쉬메트, 비올라, 런던 필하모닉 오케스트라





**Deutsche Grammophon**  
Deutsche Grammophon





**WOLFGANG AMADEUS MOZART (1756-1791)**

COMPACT DISC 1 ..... [69'23]

**Concerto for Violin and Orchestra no. 2 in D major, K. 211** [19'13]

- 1. Allegro moderato ..... [8'21]
- 2. Andante ..... [7'01]
- 3. Rondeau: Allegro ..... [3'51]

*Cadenza: Zino Francescatti*

**Concerto for Violin and Orchestra no. 1 in B flat major, K. 207** [20'29]

- 1. Allegro moderato ..... [6'48]
- 2. Adagio ..... [7'58]
- 3. Presto ..... [5'43]

*Cadenza: Hans Sitt*

**Concerto for Violin and Orchestra no. 5 in A major, K. 219** [29'28]

- 1. Allegro aperto ..... [9'43]
- 2. Adagio ..... [11'12]
- 3. Rondeau: Tempo di Menuetto ..... [8'33]

*Cadenza: Joseph Joachim, new version by Ossip Schnirlin*

COMPACT DISC 2 ..... [79'30]

**Concerto for Violin and Orchestra no. 4 in D major, K. 218** [23'01]

- 1. Allegro ..... [9'03]
- 2. Andante cantabile ..... [6'57]
- 3. Rondeau: Andante grazioso ..... [7'01]

*Cadenza: Joseph Joachim*

**Concerto for Violin and Orchestra no. 3 in G major, K. 216** [25'48]

- 1. Allegro ..... [9'54]
- 2. Adagio ..... [9'34]
- 3. Rondeau: Allegro ..... [6'20]

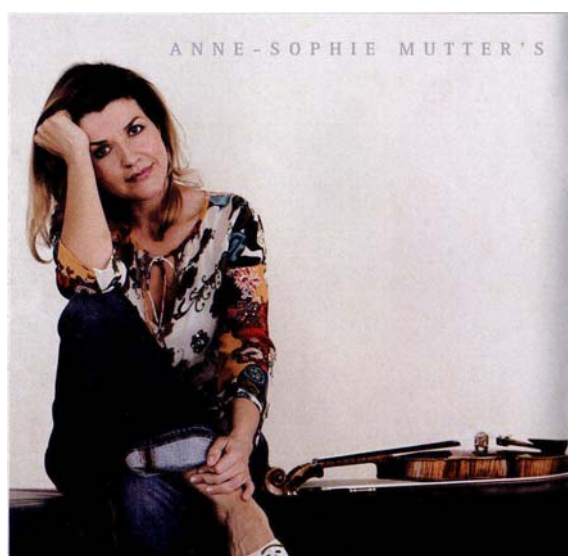
*Cadenza: Sam Franko*

**Sinfonia concertante in E flat major, K. 364 (320d)** [30'29]

- 1. Allegro maestoso ..... [12'37]
- 2. Andante ..... [11'41]
- 3. Presto ..... [6'11]

**ANNE-SOPHIE MUTTER, violin and conductor**  
**YURI BASHMET, viola (K. 364)**

London Philharmonic Orchestra  
 Boris Garlitsky, leader



**"MOZART PROJECT"**  
**Rediscovering the Concertos**

Anne-Sophie Mutter, who in 2006 celebrates the 30th anniversary of her public debut, also celebrates Mozart's 250th anniversary with a series of new recordings of all his major works for violin, beginning with the Concertos. Mozart may be most famed for his keyboard virtuosity, but he was also an accomplished string player, with a preference for the viola rather than the violin. He wrote all his five concertos while frustratingly employed as concertmaster at the Salzburg court. The first, in B flat major, was completed in April 1773, with the remaining four emerging respectively in June, September, October and December 1775. Despite their maturity, he was not yet 20 years old. The Sinfonia concertante of 1779, which completes this set, and for which Mozart stipulated that the viola be tuned a semitone higher than usual (so as to match more closely the tone of the violin), anticipates the profundity of the late piano concertos. Indeed, it has many of the characteristics of a Mozart symphony.

Here Anne-Sophie Mutter talks to Michael Church about the genesis and nature of her "Mozart project".

**MC: How did your project originate?**

**ASM:** Very modestly, when I gave my debut at nine, playing the second violin concerto with a provincial orchestra. I made a more spectacular debut with Herbert von Karajan in Salzburg when I was 13, playing the wonderful G major. And since then Mozart has always been present on a daily basis in my life: his spirit is always present, even when I'm playing contemporary repertoire, and I've always been trying out new ways to get closer to him. He's the composer I have grown up with, who was always there waiting for me, at every juncture of my career.

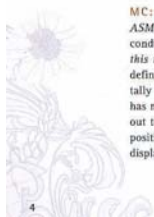


**MC:** You have already recorded the five concertos. How do you feel about revisiting them?

**ASM:** After 20 or 30 years, you start to think you know a work, even a piece by Mozart. But I've always fought against this feeling: I've always enjoyed finding something new in the score, even if it's only a line in the second fiddle whose importance I hadn't noticed before. And anyway, a lot has happened in my life over the last 30 years – that alone seems reason enough to try it a second time. I think of T. S. Eliot's words about the possibility of discovering a place anew after a long stretch of time, even though you have been there before. And I think of the Austrian painter Arnulf Rainer, who says that underneath each of his paintings is another painting, and that even if the viewers don't fully see the painting underneath the top layer, he knows it's there. That's true for a musical interpreter as well. What comes out when you are twelve years old does so purely by instinct, and if you continue to be guided by instinct it's not enough – you just repeat yourself. You can only grow artistically if instinct is combined with a curious mind.

**MC:** How did this recording project evolve?

**ASM:** I had the idea for it when the possibility of playing the concertos without a conductor came up, six years ago. I suddenly felt an urgent desire to do it *right this time!* But the last thing I want to do is pretend that my view of Mozart is definitive. Partly because he doesn't need my help – he'll live long after I am totally forgotten. I do it simply because I love his music very much, and because it has made my spine tingle, and moved me to tears, and because it always reaches out to audiences. This project is a celebration of him. I hope there will be some positive new discoveries for the listener, but these recordings are not intended to displace those that already exist.



**MC:** How does it feel to – in effect – conduct?

**ASM:** I'm not a conductor. But I am a leader – partly because it's my nature, and partly because I know precisely what I want from the score, and how to explain it to an orchestra and inspire the musicians. Mozart himself was also more instrumentalist than conductor, and in a humbler way I am trying to emulate him, using an enlarged chamber group, unifying and inspiring it with a single idea. Because inspiration is the key – making people want to follow your idea, and be part of that creative process which is so exciting when it results in dialogue that feels totally spontaneous.

**MC:** Why have you chosen to record these works with the London Philharmonic Orchestra?

**ASM:** Because they are very modern players. Some orchestras sound velvety, but the LPO players are more like a Porsche – vibrant and youthful, though I hate using that word – they can pull off anything. They are always sitting on the edge of their chairs – and their Mozart is fast, not in terms of tempo, but in reaction time. It's chamber music without ever leaning back in the chair: some chamber-music playing is just too comfortable and mezzoforte-ish, you know – playing for yourself, then you drink a nice cup of tea, you might as easily be at home, you're not concerned with the audience out there. The nerves are not sharp. With the LPO I don't play as a soloist, but as a member of the ensemble, as a first among equals.



**MC:** Where do you stand in the authenticity debate?

**ASM:** I don't use gut strings: I'm a strong defender of the modern stringing of the violin, because it expands its range, not only of volume, but also of colour and shading. And those expressive resources make up an integral part of Mozart's compositional style. There was good reason for the further development of the violin bow's form in 1755: a search for greater expressivity and flexibility.

**MC:** So if he were alive today, he wouldn't be a period-performance specialist?

**ASM:** I think he would occasionally prefer non-vibrato to a thoroughly saturated sound. He'd have liked a bigger orchestra – the size of his orchestras depended on what was available. My orchestra is 8-8-6-4-1, which is relatively large for the period, and beautiful! But the sound is transparent and chamber musical – when necessary. For example we recorded some of the *Rondeau* and *Minuet* movements, as well as the *Adagio* of K. 219, with only a string quartet, with one on a part. We also have to remember that a very small ensemble can sound weak or feeble in a very large hall, and that's one reason we need larger orchestras. Not many string players have the ability to create a pianissimo that really carries – their pianissimos tend to drop down into the first row. A pianissimo has to travel, and it needs to glow from within, not sound like a grey mouse.

**MC:** What's your view of the concertos, which are all early works?

**ASM:** Mozart himself performed all of them with tremendous success, particularly the first which is still in the Italian virtuoso style, where the orchestra stays modestly in the background while the violin does the somersaults. The second is much more elegant, reflecting the French influence, including the *Rondeau* finale, but these first two are more conventional in every sense compared with the last three. Alfred Einstein was right to describe the *Adagio* of K. 216 as seeming to have fallen straight from heaven – the effect of muted strings was quite new, and gives the entire movement a magical atmosphere, and the *Rondeau* is much more daring than previous ones. What's more, there's now an equal dialogue between violin and orchestra, as opposed to the first two concertos where it's merely the partner in the background. Here Mozart has achieved the ideal shape of the violin concerto.



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**MC:** Many violinists are daunted by the opening of the K. 218 concerto. Are you?

**ASM:** It's considered to be very difficult, but I have never found it so. It's way up on the E string, a little fanfare, and some of my colleagues hate to be up there. As with the coloratura arias in *Zauberflöte*: either you get the high notes or you don't – and everybody can tell if it's the latter. But that concerto is remarkable in another way, too: the tutti has something of a symphonic drama, much more elaborate than before, more developed. The *Andante* is introduced by the wonderful singing of the oboes, and the final *Rondeau* surprises us with its metre and mood changes. But the crowning achievement is K. 219, because there Mozart experiments with many new ideas. That is the most daring and multi-layered concerto, full of abrupt emotional changes.

**MC:** How do you view the "Sinfonia concertante"?

**ASM:** Mozart wrote it on his return to Salzburg in 1779, having become familiar with the genre both in Paris and Mannheim, where it was *à la mode* – and also because there were some very good instrumentalists around in Salzburg. The title reflects the fact that it really is a symphony with two instrumentalists, who are treated as equal partners of the orchestra. It's a darkly coloured, dramatic work, with highly contrasting moods. The *Andante* is probably one of the most poignant slow movements ever written.

**MC:** And for this you are partnered by Yuri Bashmet ...

**ASM:** For me he is the greatest viola player. He's spent 30 years enlarging the viola repertoire, and will leave behind many works, which he has inspired, for future violists to play. I like his hyper-emotionality, which you might not expect to find in a Mozart player, but which means he sometimes adds things to the score which I would never think of. I like to play with people who, while having an approach which harmonizes with mine, have very different ideas, so that we grow together like yin and yang.



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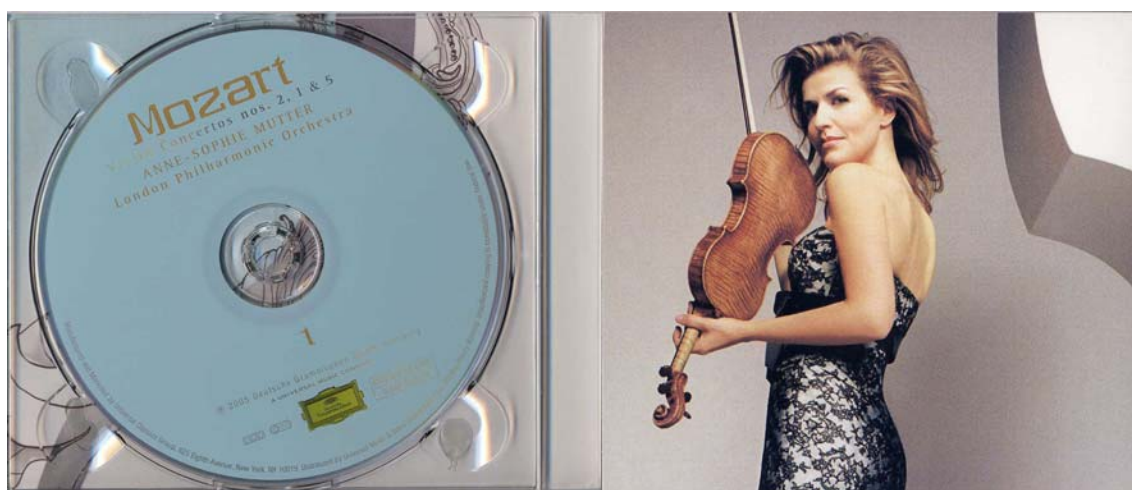


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**WOLFGANG AMADEUS MOZART (1756-1791)**  
**The Concertos for Violin and Orchestra**

B0005078-02 [GH2]



COMPACT DISC 1 [69'23]

- [1]-[3] **Concerto no. 2 in D major, K. 211** [19'13]
- [4]-[6] **Concerto no. 1 in B flat major, K. 207** [20'29]
- [7]-[9] **Concerto no. 5 in A major, K. 219** [29'28]



COMPACT DISC 2 [79'30]

- [1]-[3] **Concerto no. 4 in D major, K. 218** [23'01]
- [4]-[6] **Concerto no. 3 in G major, K. 216** [25'48]
- [7]-[9] **Sinfonia concertante, K. 364** [30'29]



**ANNE-SOPHIE MUTTER**, *violin and conductor*  
**YURI BASHMET**, *viola* (K. 364)

**London Philharmonic Orchestra**

In 2006 Anne-Sophie Mutter celebrates Mozart's 250th anniversary – as well as her own 30th anniversary of performing – with this superb new recording of the complete Violin Concertos. The two discs also include the glorious Sinfonia concertante, in which she's joined by Yuri Bashmet. From her debut with Herbert von Karajan when Mutter was only thirteen, Mozart has always been present in her life: "I've never stopped thinking about him – he's the composer I have grown up with, who was always there waiting for me at every juncture of my career."

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